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# CATALOGUE

OF

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## ENGLISH WATER-COLOUR DRAWINGS, ETC.

## MODERN FRENCH AND ENGLISH DRAWINGS AND PICTURES

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CATALOGUE

OF

# ENGLISH WATER-COLOUR DRAWINGS

INCLUDING

## IMPORTANT DRAWINGS BY J. R. COZENS AND T. GIRTIN

The Property of Miss W. M. Church

# MODERN FRENCH DRAWINGS AND PAINTINGS

By Guys, Degas, Toulouse-Lautrec, Pascin, Chirico, Courbet, Daumier, Sisley, etc.

The Property of O. Blumenfeld, Esq.

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INCLUDING

The Property of Mrs. Wilfred Pyemont

AND

The Property of the late H. W. Pugsley, Esq.

---

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CATALOGUE

OF

# ENGLISH WATER-COLOUR DRAWINGS

ALSO

# MODERN FRENCH DRAWINGS AND PAINTINGS

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DAY OF SALE:

**Wednesday, 4th May, 1949**

AT **ELEVEN** O'CLOCK PRECISELY

---

## The Property of Miss W. M. Church

*Framed*

J. R. COZENS.

1 The Villa D'Este, Tivoli: the garden front of the Villa with its terrace to the left, a group of cypresses on the bank below. The Campagna stretches away into the distance: an evening sky, *signed and dated on the mount* 1780 14¾*in. by* 21*in.*

*** See Walpole Society, vol. XXIII, no. 139 and plate Xb. Illustrated also in *The Studio*, September, 1922.
Exhibited at the Grafton Galleries, 1911, no. 173; at the Burlington Fine Arts Club, 1922, no. 9; at Messrs. Agnews, 1921, no. 55; and at the Royal Academy Exhibition of British Art, 1934, no. 898.
From the Collections of C. R. Leslie, R.A., Sir Edward Marsh, Victor Rienaecker.

T. GIRTIN.

2 A View near Lyme Regis: a broad landscape, with a figure and two horses in the foreground 9⅜*in. by* 21⅝*in.*

*** From the Collections of Victor Rienaecker, Edward Poulter, Edward Cohen, C. S. Bale.

T. GIRTIN.

3 The Millpond: a landscape with a millpond in the foreground; the mill and a wooded hill beyond 6⅞*in. by* 10¼*in.*

*** From the Collections of E. Poulter and E. Cohen.

J. Varley.

4 A Landscape with trees in the foreground; a lake and mountains beyond 9⅝*in. by* 13⅝*in.*

J. S. Prout.

5 A Town in Normandy, with figures in the foreground, *signed* 13⅛*in. by* 9½*in.*

C. Cattermole.

6 Asking the Way: four mounted cavaliers asking the way of two peasant children, *signed* 7⅛*in. by* 15⅝*in.*

## Various Properties

John Downman, A.R.A.

7 Miss Kemble, a half-length portrait, in a blue and white dress, *coloured chalk and wash, signed with initials and dated* 1783, *oval*, 8¼*in. by* 6¼*in.*; Half-length Portrait of a Lady, profile to left, *coloured chalk and wash, signed with initials and dated* 1780, *oval*, 8¾*in. by* 7¼*in.* 2

John Downman, A.R.A.

8 Mrs. Charles Harvey, a half-length portrait, *coloured chalk and wash, signed and dated* 1788, *oval*, 7¾*in. by* 6¼*in.*; Portrait of a Lady, *coloured chalk and wash, oval*, 7¾*in. by* 6¼*in.*; Portrait of a Lady, against a grey curtain and landscape background, *coloured chalk and wash, oval*, 8*in. by* 6½*in.* 3

*In Portfolio*

T. Rowlandson.

9 A Dancing Girl, *pen and wash* 8½*in. by* 6½*in.*

T. Rowlandson.

10 The Bathing Pool: a river landscape, with figures bathing 5½*in. by* 9*in.*

Edward Lear.

11 A View of Lake Como, with the Villa Serbelloni, *pen and water-colour, with colour notes, inscribed and dated* "21 *August* 1878, 6.30 *am.*" 13*in. by* 19⅝*in.*

J. McNeil Whistler.

12 An Artist sketching, with a group of peasants standing by him, *pencil* 7⅞*in. by* 5⅝*in.*

*** This drawing was made by Whistler to be used as the Title to the "French Set"; it was rejected, and the only known proof of the etching made from it is now in the British Museum.

Charles Keene.

13 A parcel containing numerous figure sketches, many of which appeared in *Punch*; *pen and ink and pencil*

J. C. Nattes.

14 A Roan Gilt Folio Album, containing nearly two hundred drawings of Italian Views, made between April and May 1820, *pen and ink, and pencil*

15 A Parcel of English and European landscape Views, including the works of W. Bartlett, J. E. Oldfield, J. Buckler, and others

## The Property of the late H. W. Pugsley

*of Wimbledon*

Copley Fielding.

16 An Alpine View, *circa* 1820 5¼*in. by* 8¾*in.*

W. Collingwood Smith, R.W.S.

17 A Windmill in a Landscape, *signed*, 9*in. by* 21⅜*in.*; John Glover. A Woodland Glade with Cattle, 15½*in. by* 22¼*in.* 2

J. Constable, R.A.

18 Netley Abbey, the East Window, *pencil, inscribed by the artist and dated May* 20, 1823, 6*in. by* 4¾*in.*; Turner. A View from Sark of Jethoa, Herm, and Guernsey, *sepia, inscribed and dated July* 22, 1834, 6½*in. by* 10¾*in.* 2

## Various Properties

*Framed*

H. B. Brabazon.

19 Porta San Sebastiano, Rome, 5¾*in. by* 8¾*in.*; Sunset, after J. M. W. Turner, R.A., 6⅜*in. by* 7*in.*; The Campagna, 7⅝*in. by* 10⅞*in.*, *all signed with initials* 3

Edward Lear.

20 A View of Nice, January 9th, 1865, *pen and water-colour*, 6*in. by* 19½*in.*; A View of Genoa, December 20th, 1864, *pen and water-colour*, 5¼*in. by* 20⅛*in.* 2

Edward Lear.

21 A View of Athens from Mars Hill, showing the Parthenon, the Norman Tower, and the Roman Theatre 22¼*in. by* 36*in.*

Edward Lear.

22 A View of Athens, showing the Parthenon, the Norman Tower, the Roman Theatre, and Lycabettus 22¼*in. by* 36*in.*

MUELLER.

23 A Panoramic View of Athens reconstructed as in the 5th Century, showing the Theseum in the near foreground : in the middle distance the Acropolis with the statue of Athena, in the left distance Lycabettus 21*in. by* 37*in.*

JOHN VARLEY.

24 Brecknock Castle, South Wales, *signed and dated* 1840, 9¼*in. by* 12⅛*in.* ; A Castle on the Coast, with figures in the foreground, 6½*in. by* 9¾*in.* 2

JOHN VARLEY.

25 A Landscape with a Farm : in the foreground a pond 8½*in. by* 12⅛*in.*

T. ROWLANDSON.

26 The Entrance to Portreath, Cornwall : a rough sea, with sailing vessels and several figures on a jetty in the foreground 5¾*in. by* 8⅞*in.*

J. M. W. TURNER, R.A. (Attributed to).

27 Four drawings of English Country Houses : Waverley Abbey, Dingwell Hall, Ormeau, and another, *pencil, on a single mount, all approximately* 2*in. by* 1*in.* ; L. FRANCIA. The Watermill, *signed*, 6¾*in. by* 8½*in.* 2

PETER DE WINT, R.W.S.

28 The Bridge : a wooden bridge crossing a narrow river : buildings to the left, *unframed* 7⅛*in. by* 13*in.*

DAVID COX.

29 A Welsh Parkland, with deer in the foreground and a house beyond, *signed* 5*in. by* 7⅞*in.*

T. M. RICHARDSON, 1844.

30 A Coastal Scene, with fishing boats, 8½*in. by* 13*in.* ; G. PYNE. A Swiss Lake Scene, with buildings and figures, *signed*, 7⅛*in. by* 10¾*in.* 2

SAMUEL PROUT.

31 A Church in Normandy, with figures in the foreground 10*in. by* 7¾*in.*

COPLEY FIELDING.

32 Two Landscapes in mountainous country, *a pair, in one frame* 5¼*in. by* 8⅞*in.*

## The Property of a Gentleman

SIR FRANK BRANGWYN, A.R.A.

33 A Scene on the Spanish Coast, with figures on the beach and sailing boats at sea, *signed with monogram* 13*in. by* 16¼*in.*

W. EGGINTON, R.I., R.C.A.

34 Near Fernworth, Dartmoor : a broad landscape with a farm gate to the left, *signed* 14¼*in. by* 19¾*in.*

LOUISE RAYNER.

35 A View in Bruges : a scene in the market, with numerous figures, *signed* 12⅛*in. by* 8⅝*in.*

R. THORNE WAITE, 1869.

36 The Haymakers, with women and children resting in a hayfield 14½*in. by* 21*in.*

JULES DUPRÉ.

37 A Landscape under a Stormy Sky, 8¾*in. by* 14*in.* ; V. DEVILLE. A River Landscape, *chalk and wash, signed,* 8*in. by* 10*in.* ; ELIAS MARTIN, A.R.A. Chablis : a wooded river landscape, *signed,* 5*in. by* 3½*in.* 3

J. THIRTLE.

38 A Wooded Landscape, with figures, 9*in. by* 12½*in.* ; E. L. T. FRANCIA. A Landscape at Evening, 4⅛*in. by* 5⅞*in.* ; JOHN GLOVER. A River Landscape, with figures and trees, 9¼*in. by* 14¼*in.* 3

P. J. DE LOUTHERBOURG, R.A.

39 A Coastal Scene, with fishermen and moored sailing boats, 9½*in. by* 12½*in.* ; A Landscape, with a Ruined Castle, *gouache, signed,* 8⅝*in. by* 12½*in.* ; D. M. SERRES. A Landscape in the Carpathians, *sepia,* 10¾*in. by* 17¾*in.* 3

P. LA CAVE.

40 A River Landscape, with horses and cattle, *signed and dated* 1801, 7½*in. by* 10¼*in.* ; A Landscape, with a Ruined Tower, a peasant and cattle in the foreground, *signed and dated* 1801, 7¾*in. by* 10¼*in.* ; A Farm Landscape, 6⅝*in. by* 9⅛*in.* 3

J. D. HARDING.

41 A Scene in Venice, *signed with monogram and dated* 1849, 12½*in. by* 10½*in.* ; SKINNER PROUT. Scene outside a Church, with several figures, 11½*in. by* 7¼*in.* ; E. PRITCHETT. The Grand Canal, Venice, 6¾*in. by* 9¾*in.* 3

A. D. PEPPERCORN.

42 A Scene off the Coast, *signed,* 9½*in. by* 13½*in.* ; H. BRIGHT. Aldbro', Suffolk, *pastel on buff paper, signed and dated,* 11*in. by* 15¼*in.* ; G. C. STANFIELD. Kirkstall Abbey, *signed,* 9½*in. by* 13½*in.* ; E. HILDEBRANDT. Pontinha, Madeira, *dated* 1843, 9¾*in. by* 13¾*in.* 4

SAMUEL PROUT.

43 A River Scene, with a hulk, and a town beyond, *signed with monogram,* 8¼*in. by* 13½*in.* ; T. B. HARDY, R.B.A. Sailing Vessels off the Coast, *signed,* 4½*in. by* 6¾*in.* 2

H. B. BRABAZON.

44 View in an Italian Town, *signed with initials,* 7¾*in. by* 4⅞*in.* ; Bayonne, a scene by the river, *signed with initials,* 4⅝*in. by* 7¾*in.* ; La Boulevarde St. Martin, *signed with initials,* 5½*in. by* 8¾*in.* 3

H. B. BRABAZON.

45 Scene in a Mosque, *signed with initials,* 8¼*in. by* 4⅝*in.* ; A Street in Tangier, *signed with initials,* 4*in. by* 6¼*in.* ; Outside Marakesh, a goatherd, *signed with initials,* 5¼*in. by* 7*in.* 3

H. B. Brabazon.

46 A Landscape in the Fens, *signed with initials*, 6½*in. by* 8⅝*in.*; On the English Coast, *signed with initials*, 4½*in. by* 6¾*in.*; A Street in Capri, *signed with initials*, 6¾*in. by* 4⅜*in.* 3

J. Stannard.

47 Fishermen by their Boats, *coloured chalk, signed with monogram*, 5¼*in. by* 8¼*in.*; Sir John Gilbert, R.A. A Lakeside Landscape, *sepia*, 3⅝*in. by* 5¾*in.*; and another 3

## The Property of D. K. Le Heup, Esq.

## PAINTINGS

N. H. Christiansen.

48 A Winter View of Chingford Old Church, Essex, figures in the foreground, *signed, unframed*, 19¾*in. by* 30*in.*

## Various Properties

E. H. Stannard, 1888.

49 A Still Life of Fruit 13¾*in. by* 11½*in.*

Carl Frederick Sorensen, 1875.

50 A View of Kullen in Sweden, *unframed* 14*in. by* 22*in.*

B. Blake, 1825.

51 Still Life of Dead Game, Shellfish and Vegetables in a Larder seen through an open arch, *on panel* 16*in. by* 13½*in.*

E. Bristow.

52 A Woodland Scene, with Peasants resting under trees 27½*in. by* 35¼*in.*

T. Cremonal.

53 The Elopement; a young couple is discovered in a country inn, *signed* 31*in. by* 41½*in.*

J. W. Haynes, 1851.

54 The Music Party; an interior with several figures playing music and singing 24¾*in. by* 29¾*in.*

Glyn Philpot.

55 Study of a Negro, half-length 17½*in. by* 18*in.*

J. Schuster.

56 Wild Flowers growing among Rocks, *on panel, signed* 11*in. by* 9*in.*

S. J. Lamorna Birch, R.A.

57 Scene on a Farm, with buildings, haystacks, and farm animals, *signed* 23¾*in. by* 19½*in.*

V. Delacroix.

58 The Father's Return; an interior with figures, *panel, signed and inscribed Brux.*, 1865 29¾*in. by* 38*in.*

N. H. Christianson.

59 A pair of Norwegian Landscapes : winter sunset ; salmon fishing on a spring evening, *signed* 19¼*in. by* 29½*in.* 2

N. H. Christianson.

60 Fjord Scenes, *a pair*, 15¾*in. by* 11¾*in.* ; Cattle on a Lane 3

Theophile Aerssen.

61 A Skating Scene : a landscape with a frozen river and numerous figures on the ice, *on panel, signed* 21*in. by* 29½*in.*

Albert Neuhuys.

62 A Mother and Child, seated by a window, *signed, unframed* 25½*in. by* 19¾*in.*

Hermanus Koekkoek, 1849.

63 A Scene off the Coast, with fishermen and their boats ; and The Shipwreck, with figures on the shore preparing assistance ; wreckage and figures in the water, *a pair* 15*in. by* 21½*in.* 2

E. Verboeckhoven, 1860.

64 A Landscape, with sheep and hens in the foreground, *on panel*, 5⅜*in. by* 7¾*in.* ; A Farmyard Scene, with sheep and hens : a windmill beyond, *on panel*, 9*in. by* 13¼*in.* 2

J. Fawcett Hulton.

65 A Still Life with Fruit, *signed*, 6½*in. by* 9*in.* ; and another 2

Napier Hemy.

66 The Morning after the Wreck, 9½*in. by* 13½*in.* ; Cox. An Old Mill in Wales, *bears signature*, 6¾*in. by* 9*in.* ; and two others 4

## The Property of a Lady

H. Buettner, 1877.

67 A Party of Gentlemen and Ladies on Horseback 4¾*in. by* 4¾*in.*

T. F. Marshal, 1854.

68 The Arrest of Louis XVI and his Family 41½*in. by* 56*in.*

E. van Marcke.

69 Landscape with cattle and figures in a marshy meadow 37½*in. by* 54½*in.*

Sir F. Brangwyn, A.R.A.

70 A View of the Dogana in Venice, with barges and numerous figures, *signed with initials and dated* 1897 48½*in. by* 50*in.*

## Various Properties

## DRAWINGS

H. Alken.

71 Three Coaching Scenes, *pencil and water-colour, signed* ; and another, *unframed* 4

Corot.

72 A Study of Trees 7½*in. by* 7¼*in.*

SEYMOUR.

73 Two Studies of Horses, *red chalk, a pair*, 7¼*in. by* 9¾*in.*; JULIUS TIDD. A Caricature, after Hogarth, *signed and dated* 1780, 5⅛*in. by* 8⅞*in.*; and a coloured etching 4

A. THORBURN, 1895.

74 A Partridge Drive: several figures, and a number of birds flying over 8*in. by* 13⅞*in.*

BIRKET FOSTER.

75 The Cottage: a landscape with a cottage in the foreground and a girl leading a cow, *signed with monogram*, 5¼*in. by* 8½*in.*

SIR W. RUSSELL FLINT, R.A.

76 Inside the Bullring, *signed* 19½*in. by* 13½*in.*

SIR W. RUSSELL FLINT, R.A.

77 Gossip in Provence, *signed* 10½*in. by* 14*in.*

SIR W. RUSSELL FLINT, R.A.

78 The Hanging Stair, *signed* 13*in. by* 19½*in.*

GERALD ACKERMANN.

79 A River Landscape, with sailing boats, *signed* 9⅜*in. by* 14*in.*

SAMUEL OWEN.

80 A Sea Battle. The Dido engaging La Minerve, and the Lowestoft chasing L'Artemise, June 24th, 1795, *signed* 13½*in. by* 18¾*in.*

*** On the back of the frame is a page from the *London Gazette*, in which Captain Towry, Commander of the Dido, describes the action.
This picture belonged to Captain Towry, and was left by him to his daughter, Lady Ellenborough.

## The Property of Mrs. Wilfred Pyemont

PETER DE WINT, R.W.S.

81 A Wooded Landscape, with deer in the foreground 6½*in. by* 9⅝*in.*

E. M. WIMPERIS.

82 A River Landscape, with cattle and a cottage, *signed with initials*, 7⅝*in. by* 11⅝*in.*; Moel Siabad, North Wales, *signed with initials*, 6½*in. by* 9*in.*; MUIRHEAD BONE. Beeston Church, Norfolk, *signed*, 8¾*in. by* 11½*in.* 3

H. B. BRABAZON.

83 A Study of Trees, near Dartmouth, 9¾*in. by* 13⅞*in.*; A Landscape Interpretation of J. M. W. Turner, 9½*in. by* 13½*in.*; Trees—an interpretation of David Cox, 13¼*in. by* 9⅜*in.*, *all signed with initials* 3

H. B. BRABAZON.

84 A View of Tangiers, *signed with initials*, 8⅝*in. by* 10⅞*in.*; A Coastal View at St. Raphael (after A. Ditchfield), *signed with initials*, 7⅛*in. by* 16*in.*; A Town in North Africa, *signed*, 9½*in. by* 13½*in.* 3

H. B. Brabazon.

85 Luxor, a coastal scene, *signed with initials*, 6⅛*in. by* 9⅞*in.*; A Town in North Africa, *signed*, 7⅞*in. by* 12⅜*in.*; Suora, *signed with initials*, 9⅝*in. by* 14*in.*; The Valley of the Queens, Egypt, 8½*in. by* 13⅜*in.* 4

H. B. Brabazon.

86 Among the Hills, a landscape after J. M. W. Turner, *signed with initials*, 5½*in. by* 10*in.*; A Coastal Scene, moonlight, 5*in. by* 8½*in.*; The Garden, *signed with initials*, 6½*in. by* 8⅞*in.* 3

H. B. Brabazon.

87 The Bazaar in Cairo, *signed with initials*, 8*in. by* 4⅞*in.*; Another Sketch of the same subject, *signed with initials*, 6¾*in. by* 9⅞*in.*; A Landscape Sketch, *signed with initials*, 4⅞*in. by* 8¾*in.* 3

H. Hughes-Stanton, R.A., P.R.W.S., 1914.

88 A Broad Landscape with Rain Clouds in the distance, peasant figures in the foreground, 13⅜*in. by* 19½*in.*; G. Lion. An Autumn Landscape, *signed*, 7⅛*in. by* 16*in.* 2

Oliver Hall.

89 A Bridge across the Frome, *signed*, 13½*in. by* 19¾*in.*; Stoborough Heath, a broad landscape, *signed*, 13½*in. by* 19¾*in.* 2

** Both these drawings were exhibited in 1933 at the Walker Art Gallery, Liverpool, in the Autumn Exhibition.

Oliver Hall.

90 Bardsea Shore, *signed*, 9*in. by* 14¼*in.*; The Foreshore at Aldingham, *signed*, 9*in. by* 14¼*in.*, *a pair* 2

Oliver Hall.

91 The Moors near Tebay, *signed*, 10¼*in. by* 14½*in.*; A Road over Stoningh Heath, *signed*, 10¼*in. by* 14½*in.*; A Landscape with Houses, *signed*, 9¾*in. by* 13*in.* 3

John Muirhead, 1910.

92 A Landscape in Suffolk, 8½*in. by* 12½*in.*; A. E. Brockbank. An Autumn Landscape, with a Cathedral in the distance, *signed*, 8½*in. by* 12½*in.*; E. Chappel. November, a Study of Trees, *pastel*, *signed*, 9½*in. by* 12½*in.*, *exhibited by the Pastel Society*; and another 4

A. Winter Shaw.

93 In the Cowshed, *pastel*, *signed with initials*, 20½*in. by* 13½*in.*; Through the Meadows, *pastel*, *signed with initials*, 19*in. by* 12¾*in.* 2

A. Winter Shaw.

94 Candlelight, a girl sitting by the fire, *pastel*, *signed*, 11½*in. by* 14¼*in.*; The Window, a girl looking out, *pastel*, *signed*, 13*in. by* 11*in.* 2

Sir George Clausen, R.A.

95 The Welsh Hills, seen from Ludlow, *signed* 10*in. by* 14*in.*

Robin Wallace.

96 Lancaster, from across the river Lune, *signed*, 14*in. by* 20*in.*, *exhibited at the Rembrandt Gallery, Liverpool*; W. Marls. Cattle in the Fens, *signed*, 8½*in. by* 14¼*in.*; and another 3

ALBERT HARTLAND, 1872.

97 A Coastal Scene, with fishing boats and figures, 12½*in. by* 21¼*in.*; EDWARD STOTT. The Cottage, *pastel, signed*, 12*in. by* 16¼*in.*; The End of the Day, a shepherd returning, 10½*in. by* 15*in.* 3

FRANK WALTON.

98 Cattle by a Stream, *signed*, 14¾*in. by* 21¼*in.*; and two others 3

ALBERT GOODWIN.

99 A View of Winchelsea and Rye, *pastel, signed*, 9*in. by* 12¾*in.*; COX. A Coastal Scene, with a horse and shrimpers in the foreground, 7¾*in. by* 11½*in.* 2

## Various Properties

JACOB EPSTEIN.

100 Junita; a girl lying on a bed, *pencil and water-colour, signed* 17*in. by* 22¼*in.*

GILBERT SPENCER, 1945.

101 Cumberland Peel Tower 14¼*in. by* 20¼*in.*

SIR D. Y. CAMERON.

102 Tweedside at Evening, a broad river landscape, *signed* 14*in. by* 16*in.*

SIR MUIRHEAD BONE.

103 Lisbon, a view near the harbour, *signed* 6⅝*in. by* 8⅝*in.*

HARVARD THOMAS.

104 The Flute Player, *signed* 15⅞*in. by* 9⅞*in.*

AUGUSTUS JOHN, O.M., R.A.

105 Study of a Female Nude, *pencil, signed* 11⅞*in. by* 5⅞*in.*

J. B. GREUZE.

106 Studies of Children, *red chalk* 6⅛*in. by* 8⅛*in.*

BENJAMIN WEST, P.R.A.

107 Britannia protecting the oppressed, *pen and wash, signed and dated* 1812 8⅜*in. by* 5¾*in.*

BENJAMIN WEST, P.R.A.

108 The Raising of Lazarus, *pen and wash* 17⅛*in. by* 14⅝*in.*

C. R. W. NEVINSON, A.R.A.

109 A Portrait of S. Huddlestone, *pencil, signed*, 20⅜*in. by* 13⅜*in.*; SIR MUIRHEAD BONE. A River Scene with Boats, *signed*, 4⅛*in. by* 6¾*in.*

P. WILSON STEER, R.A.

110 A Harbour Scene, with a town across the water, *signed* 9⅜*in. by* 13⅞*in.*

P. WILSON STEER, R.A.

111 A Harbour Scene with Boats, *signed with initials* 9¼*in. by* 13¾*in.*

KAY NIELSON.

112 A Series of Eight Drawings for Aladdin, *signed*; also The Spirit of the Ring, and The Sultan's Private Divan, *signed* 10

JOHN PEMBERTON.

113 Four Drawings, "Salambo", *red chalk and wash, signed*; "Allegory", *red chalk, signed*; Hindu Dancers, *pen and ink, signed*; and "Daphne", *red chalk, signed, unframed* 4

W. R. SICKERT.

114 Le Gaité Rochechouard, *coloured chalk on brown paper, signed and inscribed* 9½*in. by* 8¼*in.*

## The Property of a Gentleman

## PAINTINGS

*Framed*

W. R. SICKERT.

115 The Flower Girls at Piccadilly, *signed* 17*in. by* 13*in.*

## Various Properties

JULIAN TREVELYAN, 1943.

116 The Beekeepers 24¼*in. by* 29¼*in.*

MICHAEL AYRTON.

117 Miss Gwen Ffrangcon-Davies as Lady Macbeth, *on panel, signed and dated Sept.* 1942 16½*in. by* 11½*in.*

EDWARD ARDIZZONE.

118 Three Nudes in a Landscape Setting 19½*in. by* 23½*in.*

WALTER GREAVES.

119 A View of Windsor Castle, *on panel* 15*in. by* 20¼*in.*

BELA KADAR.

120 A Composition with Nudes, *signed*, 33½*in. by* 22½*in.*; JAMES PRYDE. Design for a Stage Setting, 9¼*in. by* 13¼*in.* 2

HENRY DE WAROQUIER.

121 La Salute vue de la Giudecca, Venise, *signed*, 25*in. by* 31*in.*; and a Scene on a Canal in Venice, *signed*, 17*in. by* 20½*in.* 2

C. JACQUE.

122 A Study of Cocks and Hens, *on panel*, 7¼*in. by* 6¾*in.*; ALBERT MOORE. Study of a Dead Chaffinch, 7½*in. by* 9*in.* 2

JOHN LEECH.

123 "Not a Bad Idea for Warm Weather", *signed and inscribed*, 19*in. by* 26½*in.*; "Moderation", or the Undergraduates Meeting, 21*in. by* 28*in.* 2

T. Ribot.

124 Chrysanthemums in a Vase, *on panel* 28¼*in. by* 20½*in.*

Philip Connard, R.A.

125 A View of Tangiers, *signed with monogram* 19½*in. by* 23½*in.*

Roger Fry.

126 A Landscape, with Trees and Houses, *signed*, 21*in. by* 28½*in.*; D. S. MacColl. A River Scene, *water-colour, signed and dated* 1897, 8¼*in. by* 10¾*in.* 2

Charles Conder, R.A., 1905.

127 Twilight, a landscape setting with nude figures, 24*in. by* 29*in.*; and a Design for a Buddha Fan, *water-colour on silk* 2

## The Property of a Lady

## MODERN SCULPTURE

A. Rodin.

128 The Satyr and the Nymph, *bronze, signed* 41*in. high*

Jacob Epstein.

129 The Man of Aran: the head of a young man, *bronze* 17*in. high*

## The Property of O. Blumenfeld, Esq.

## MODERN DRAWINGS

*Framed*

Constantin Guys.

130 A Military Review, *pen and wash* 3¾ *in. by* 6*in.*

Constantin Guys.

131 A Group of Figures in conversation, *pen and grey wash* 8⅛*in. by* 9½*in.*

Edgar Degas.

132 Study of a Galloping Horse, *black chalk* 9⅛*in. by* 8⅝*in.*

Edgar Degas.

133 Study of a Man on Horseback, *charcoal, signed* 8*in. by* 10⅞*in.*

H. de Toulouse Lautrec.

134 A Man on Horseback greeting a Lady, *pencil* 9⅜*in. by* 5⅝*in.*

H. de Toulouse Lautrec.

135 A Cavalry Officer on Horseback, *pen and ink, signed with monogram* 9½*in. by* 5½*in.*

*** From the Collection of Sir Hugh Walpole.
Exhibited at the Walpole Exhibition at the Leicester Galleries, April, 1945.

H. de Toulouse Lautrec.

136 A Self-Portrait in profile, *pen and ink* 4½*in. by* 3½*in.*

J. Pascin.

137 Le Quadrille, *pen and water-colour*, $4\frac{1}{2}$*in. by* $8\frac{7}{8}$*in.*; Inside a Restaurant, *pen and water-colour*, $6\frac{3}{8}$*in. by* $7\frac{7}{8}$*in.*; also A Restaurant Interior, *coloured etching, signed*, $4\frac{7}{8}$*in. by* $6\frac{5}{8}$*in.* 3

## PAINTINGS

Giorgio de Chirico.

138 Le Cheval Rouge, *signed* $21\frac{1}{2}$*in. by* $14\frac{1}{2}$*in.*

R. Pichot.

139 The Country Dance: numerous figures dancing in a village square, *signed* $19\frac{3}{4}$*in. by* $28\frac{1}{2}$*in.*

Gustave Courbet.

140 The Waterfall: a wooded landscape with a river, and several deer $28\frac{1}{2}$*in. by* 39*in.*

Jean Joveneau.

141 L'Ile St. Louis, *signed*, $31\frac{1}{2}$*in. by* 39*in.*; J. A. Herkendell. Le Bal des Apaches: interior with numerous dancers, *signed*, 30*in. by* $37\frac{1}{2}$*in.*

Honoré Daumier.

142 La Boulangerie: two figures standing at the window $15\frac{1}{4}$*in. by* $12\frac{1}{2}$*in.*

*** From the Rothermunth Collection, Dresden.

Alfred Sisley, 1874.

143 Les Bords de la Seine $17\frac{3}{4}$*in. by* $23\frac{1}{2}$*in.*

*** From the P. Gallimard Collection.

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SALE OF

# ENGLISH WATER-COLOUR DRAWINGS

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**4th May, 1949**

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## PRICES AND BUYERS' NAMES

| Lot | | £ | s. | d. |
|---|---|---|---|---|
| 1 | Fine Art Society | 720 | 0 | 0 |
| 2 | Agnew | 460 | 0 | 0 |
| 3 | Agnew | 130 | 0 | 0 |
| 4 | Fine Art Society | 18 | 0 | 0 |
| 5 | Wolmark | 4 | 0 | 0 |
| 6 | Meatyard | 1 | 0 | 0 |
| 7 | Goff, Brig. | 22 | 0 | 0 |
| 8 | Goff, Brig. | 48 | 0 | 0 |
| 9 | Wolmark | 1 | 0 | 0 |
| 10 | Colnaghi | 9 | 0 | 0 |
| 11 | Fine Art Society | 15 | 0 | 0 |
| 12 | Stewart, M. | 28 | 0 | 0 |
| 13 | Colnaghi | 18 | 0 | 0 |
| 14 | Korda | 6 | 0 | 0 |
| 15 | Abbot | 3 | 0 | 0 |
| 16 | Agnew | 3 | 0 | 0 |
| 17 | Passed | | | |
| 18 | Goff, Brig. | 2 | 0 | 0 |
| 19 | Meatyard | 4 | 0 | 0 |
| 20 | Ford, E. | 13 | 0 | 0 |
| 21 | Greek Ambassador | 12 | 0 | 0 |
| 22 | Greek Ambassador | 15 | 0 | 0 |
| 23 | Brall, M. N. | 5 | 0 | 0 |
| 24 | Truman | 1 | 0 | 0 |
| 25 | Truman | 2 | 0 | 0 |
| 26 | Beilby | 11 | 0 | 0 |
| 27 | Winser | 2 | 0 | 0 |
| 28 | Thorne | 16 | 0 | 0 |
| 29 | Daly, Mrs. | 4 | 0 | 0 |
| 30 | Wolmark | 1 | 0 | 0 |
| 31 | Wolmark | 2 | 0 | 0 |
| 32 | Milling | 1 | 0 | 0 |
| 33 | de Belleroche | 32 | 0 | 0 |
| 34 | Burton | 3 | 0 | 0 |
| 35 | Leggatt | 6 | 0 | 0 |
| 36 | Whitbread | 2 | 0 | 0 |
| 37 | Bramley | 8 | 0 | 0 |
| 38 | Beilby | 3 | 0 | 0 |
| 39 | Spink | 21 | 0 | 0 |
| 40 | Weston | 2 | 0 | 0 |
| 41 | Weston | 4 | 0 | 0 |
| 42 | Whitbread | 7 | 0 | 0 |
| 43 | Winser | 5 | 0 | 0 |
| 44 | de Lancey | 10 | 0 | 0 |
| 45 | Younger | 5 | 0 | 0 |
| 46 | Younger | 3 | 0 | 0 |
| 47 | Hinde, E. J. S. | 5 | 0 | 0 |
| 48 | Weston | 7 | 0 | 0 |
| 49 | Hinde, E. J. S. | 5 | 0 | 0 |
| 50 | Griffin | 22 | 0 | 0 |
| 51 | Aylott | 2 | 0 | 0 |
| 52 | Aylott | 4 | 0 | 0 |
| 53 | Omell | 2 | 0 | 0 |
| 54 | Weston | 35 | 0 | 0 |
| 55 | Withdrawn | | | |
| 56 | Countess of Drogheda | 4 | 0 | 0 |
| 57 | Newman | 15 | 0 | 0 |
| 58 | Waters | 60 | 0 | 0 |
| 59 | Waite | 12 | 0 | 0 |
| 60 | Waite | 20 | 0 | 0 |
| 61 | Elford | 35 | 0 | 0 |
| 62 | Elford | 10 | 0 | 0 |
| 63 | Whitbread | 50 | 0 | 0 |
| 64 | Ostrer, Mrs. | 2 | 0 | 0 |
| 65 | Ryder | 1 | 0 | 0 |
| 66 | Ryder | 2 | 0 | 0 |
| 67 | Lottinga | 1 | 0 | 0 |
| 68 | Omell | 4 | 0 | 0 |
| 69 | Calo, H. | 55 | 0 | 0 |
| 70 | Patch | 85 | 0 | 0 |
| 71 | Bramley, Dr. | 1 | 0 | 0 |
| 72 | Countess of Drogheda | 8 | 0 | 0 |
| 73 | Ryder | 1 | 10 | 0 |
| 74 | Passed | | | |
| 75 | Newman | 16 | 0 | 0 |
| 76 | Burton | 55 | 0 | 0 |
| 77 | Fine Art Society | 22 | 0 | 0 |
| 78 | Waters | 60 | 0 | 0 |

| Lot | | £ | s. | d. |
|---|---|---|---|---|
| 79 | Fine Art Society | 12 | 0 | 0 |
| 80 | Colnaghi | 8 | 0 | 0 |
| 81 | Meatyard | 22 | 0 | 0 |
| 82 | Weston | 10 | 0 | 0 |
| 83 | Garabed | 10 | 0 | 0 |
| 84 | Waite | 7 | 0 | 0 |
| 85 | Widdup | 11 | 0 | 0 |
| 86 | Ford, E. | 6 | 0 | 0 |
| 87 | Meatyard | 5 | 10 | 0 |
| 88 | Laufer | 6 | 0 | 0 |
| 89 | Burton | 2 | 0 | 0 |
| 90 | Aylott | 5 | 0 | 0 |
| 91 | Whitbread | 5 | 0 | 0 |
| 92 | Willison | 4 | 0 | 0 |
| 93 | Passed | | | |
| 94 | Wolmark | 1 | 0 | 0 |
| 95 | Weston | 3 | 0 | 0 |
| 96 | Cevat | 11 | 0 | 0 |
| 97 | Davies, D. G. | 3 | 0 | 0 |
| 98 | Waters | 3 | 0 | 0 |
| 99 | Waters | 5 | 0 | 0 |
| 100 | Widdup | 4 | 0 | 0 |
| 101 | Beilby | 8 | 0 | 0 |
| 102 | Fine Art | 18 | 0 | 0 |
| 103 | Wolmark | 4 | 0 | 0 |
| 104 | Wolmark | 2 | 0 | 0 |
| 105 | Wolmark | 20 | 0 | 0 |
| 106 | Ostrer, Mrs. | 7 | 0 | 0 |
| 107 | Colnaghi | 2 | 0 | 0 |
| 108 | Patch | 1 | 0 | 0 |
| 109 | Jansen, W. | 5 | 0 | 0 |
| 110 | Jenks, F. L. | 10 | 0 | 0 |
| 111 | Wolmark | 4 | 0 | 0 |
| 112 | Neilson | 6 | 0 | 0 |
| 113 | Passed | | | |
| 114 | Brown & Phillips | 12 | 0 | 0 |
| 115 | Rubens, A. | 80 | 0 | 0 |
| 116 | Corcoran, G. | 10 | 0 | 0 |
| 117 | Widdup | 4 | 0 | 0 |
| 118 | Widdup | 9 | 0 | 0 |
| 119 | Roland | 2 | 0 | 0 |
| 120 | Widdup | 4 | 0 | 0 |
| 121 | O'Hara | 34 | 0 | 0 |
| 122 | Ostrer, Mrs. | 2 | 0 | 0 |
| 123 | Waters | 9 | 0 | 0 |
| 124 | Burton | 3 | 0 | 0 |
| 125 | Agnew | 10 | 0 | 0 |
| 126 | Harrod, L. | 5 | 0 | 0 |
| 127 | Lessore | 14 | 0 | 0 |
| 128 | Burton | 55 | 0 | 0 |
| 129 | Groves, Mrs. E. M. | 170 | 0 | 0 |
| 130 | Burton | 12 | 0 | 0 |
| 131 | Burton | 12 | 0 | 0 |
| 132 | Younger | 22 | 0 | 0 |
| 133 | Waite | 24 | 0 | 0 |
| 134 | Waite | 14 | 0 | 0 |
| 135 | Beilby | 14 | 0 | 0 |
| 136 | Widdup | 10 | 0 | 0 |
| 137 | Burkill | 14 | 0 | 0 |
| 138 | Corcoran, G. | 45 | 0 | 0 |
| 139 | Clapham | 16 | 0 | 0 |
| 140 | Calo | 25 | 0 | 0 |
| 141 | Widdup | 10 | 0 | 0 |
| 142 | Passed | | | |
| 143 | Angus | 50 | 0 | 0 |
| Total of Sale | | £3,211 | 0 | 0 |

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